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first buried in the church of SS. Nicander and Martianus, and then removed to the church of St. Sebastian in Naples, near which was the convent she had founded. The order of St. Patricia must have been one of prominence in Naples, and accorded many privileges by the state. The list of the abbesses is an interesting one, especially as there are six whose last name is Piscicella, a family of affluence from the tenth century on.

The grave-relief shows the abbess Cecilia Piscicella lying on her back, and framed in a Gothic niche with hands crossed, the ring on her finger, and the book and staff of office in her hand. She wears her nun's dress, and has an embroidered cushion with tassels on the corners under her head.

If the condition of the slab is of any value, it affords interesting material for conjecture as to its later history. The excellent preservation of the modelling of the figure would tend to show that if it had been a floor-slab it could not have been in place all of these years, otherwise nearly all details would have been erased by the wear of passing feet. The fact that the whole interior of the church was renovated in 1549 may give us the date of its removal from the original position. It has been already noted that a rectangular piece (.419 m. deep by .342 m. wide) has been cut away from the slab, and the appearance of the edge on the front, where is the relief-work, shows conclusively that the cutting was done from the back. The other traces on the back suggest a possible motive for the removal of the small piece. The presence of four holes in groups of two near the ends of the slab and a slightly discolored, very waxen surface near the holes on each side of the gap in the stone, suggest that after the slab had been taken up it was built into the back of an altar, with the sculptured relief on the inside, and the marble removed for the insertion of the tabernacle. In that case the holes would be made for the candle supports, and the waxen surface would be the evidence of the candles.

The technique is interesting, for it suggests the work of Orcagna and his pupils of the Florentine school and their influence on Neapolitan art. If comparison be made between the present relief and the grave-slab of Lorenzo Acciajuolo by Orcagna, in the Certosa di Val d'Ema near Florence, many interesting points of similarity will be discovered. This monastery was built by Orcagna for Niccolo Acciajuolo, who was Grand Seneschal of the Kingdom of Naples under Queen Joanna, so it was quite natural that the Florentine influence should be felt in that city.

The slab is 1.95 m. long by .80 m. wide, and is the gift of Edward W. Forbes. It came from the vicinity of Naples.

L. E. R.

(Note. For the life of St. Patricia, the convent, and the work in Naples, see *Acta Sanctorum*, Vol. 39, p. 199 seq.)



*Young Warrior*  
Height, 0.14 m.

*Barbarian*  
Height, 0.152 m.

### Three Greek Marble Heads

AMONG the smaller examples of Greek sculpture exhibited in the Museum are several marble heads, acquired some years ago, but not unlikely to be overlooked by visitors to the Gem Room, which contains so many notable objects of the classical collection.

Original marbles of the fifth century B. C. are so rare that attention should be given to every fragment showing the quality which marks the first of the heads illustrated above. It is a part of the figure of a young warrior, possibly from a metope or frieze in high relief. The neglect of the top of the head indicates that it once wore a helmet of bronze attached by pins fastened in the holes in either side and at its back. The character of the face, not strongly individualized, is in harmony with the purpose of decorative sculpture. It is not modelled in detail, but its proportions and shape are appropriate to a stout young fighter. The full lips are animated, and the eyes, though not rendered with that study of effect which later characterized



*Praxitelean Head*  
Height, 0.113 m.

the work of Scopas, suggest alertness, being well opened, yet accentuated by heavy and strongly marked lids. Among well-known sculptures an analogy to the style of this head is to be recognized in the frieze of the Temple of Apollo at Bassae and in fragments from the metopes of the Argive Heraeum.

The head pictured below, though shown on a larger scale, is actually much smaller than the other two. It is a work of the Attic School of the fourth century B. C. The arrangement of the hair, in a contemporary fashion, gives emphasis to the length of the face, whose features are firm in outline and delicately wrought. It is possible that a reminiscence of the style of Praxiteles occurs in the rendering of the eyes. The beauty of the unusually fine and luminous marble in which this head is carved contributes essentially to its interest. The fragment was given to the Museum as a memorial to Miss Mary S. Felton.

The Hellenistic age brought Greek artists into intimate relation with foreign peoples. It is the sculptor's image of what was, to him at least, a barbarous type, which appears in the second head above. If not an actual portrait, it is at any rate conceived and executed with an elaboration of detail which has the effect of portraiture. The skull, unlike Greek heads, tends to a peak shape; the hair is a mass of coarse, long, and somewhat disordered locks. The jaw bone and cheek bones are prominent, the lips protruding, and lines of more than mature age appear on the forehead and the cheeks. The eyes are placed at an unusual angle, with inner corners deeply set, and their narrow look, together with the slight contraction of the brow, gives the face an expression which is somewhat sinister, yet not intelligent.

Other heads shown in the same case are hardly less interesting than the three selected for reproduction here. They complete a series which in itself illustrates successive phases of ancient art, from the sixth century B. C. to the Roman period.

S. N. D.

### The Library

THROUGH the generosity of Miss C. L. W. French of Boston, the library has recently received the first two volumes of "*Etat général des tapisseries de la manufacture des Gobelins, depuis son origine jusqu'à nos jours, 1600-1900, publiées par M. Maurice Fenaille.*" This publication, when completed, will be the recognized authority on the tapestry of the Gobelins; as far as possible, a detailed history of each piece is given, including a description, the name of the artist who made the cartoons, the names of the weavers, the date, and the price paid. Each of these volumes contains seventy-five photogravure plates of a size and quality that fully meet the requirements of the student. The Library already possessed W. G. Thomson's "*History of tapestry,*" a good general treatise.

Mr. James Loeb has presented to the Library a copy of Dr. George H. Chase's scholarly and delightfully written book, "*The Loeb collection of Arretine pottery.*" It cannot fail to increase the interest in "the pottery of Arretium, which represents unquestionably the highest achievement of the Roman ceramists," and should be read by every one who wishes to comprehend the specimens in the Museum collection.

The Library has purchased the important new biographies of Botticelli, by Herbert P. Horne, and of Hubert and Jan van Eyck, by William H. J. Weale. Less known, perhaps, but not less interesting, is "*La statuaire polychrome en Espagne,*" by Marcel Dieulafoy. The painted and enamelled sculpture in metal, alabaster, wood, and ivory, by Alonso Cano, Montañez, and less known artists, is described and illustrated.

The Museum has accepted Miss Harriet S. Tolman's offer to present her collection of photographs when the new building is completed. The collection contains about ten thousand photographs stored in mahogany cabinets, which are offered by Miss Tolman with suitable furniture for an alcove. Miss Tolman has spent a number of years collecting, classifying, and cataloguing the collection, and recording the opinions of experts. As it is now arranged according to the schools of art, the collection enables the student to see, with the work of any great master, the work of his followers and pupils, and suggests close chronological study, tracing influences from their source to their final expression.

By the will of the late Charles H. Parker, the Alfred Greenough collection of books lent to the Museum in 1885, becomes the property of the Museum. This collection has always been the Museum's chief source of architectural information and contains, besides, volumes on classical art, costume, and the decorative arts.

M. C.

### Notes

THE SERIES OF JAPANESE PRINTS at present on exhibition in the Japanese room forms the second part of the exhibition begun in January last. The present series shows the culmination of the art, and is to be followed on July 1 by prints of the third period.

Students should note that each installment of the exhibition is displayed for three months only.

AT THE APRIL MEETING of the Trustees of the Museum, Mr. Francis S. Kershaw was appointed Keeper of the Collections in the Department of Chinese and Japanese Art (Japanese Pottery excepted). For some months previously he had been assisting Mr. Okabe in his work on Japanese metalwork. Under this new appointment the immediate care of all the collections in the Department (except Japanese Pottery) and the work of registration is undertaken by Mr. Kershaw.